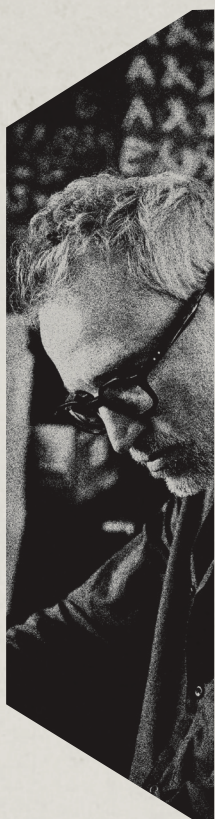


# KABASSE: ABOUT SITTING ON FENCES



## Facts



Band: Kabasse

Since: 2023

Album title: About Sitting on Fences (release 2025)

All songs composed and arranged by: Sigmund Perner

Produced by: Sigmund Perner and Maximilian Wörle

Mixed by: Maximilian Wörle

Mastering by: Dimi Conidas

Artwork by: Maximilian Stephan

Photography by: Andreas Keilholz

Email: [sigi.perner@gmx.de](mailto:sigi.perner@gmx.de)

Tel.: 0049 172 8213657

Instagram: [@kabasse.band](https://www.instagram.com/kabasse.band)

## Line-up:

Sigmund Perner: Fender Rhodes Mark I & II, Hohner Clavinet D6, ARP Solina String Ensemble, Hammond Organ M3, Yamaha VSS-30, accordion, piano, marimba, vibraphone, glockenspiel

Giuseppe Puzzo: bass, upright bass

Jonas Perner: drums

Jan Kiesewetter: soprano saxophone, tenor saxophone, bass clarinet

Martin Lehmann: trumpet, flugelhorn, watered saxhorn

Benjamin Häußler: trombone

## Additional support:

Maximilian Wörle: percussion

## Short info

Founded in 2023 by mastermind Sigmund Perner (Carpet, psychedelic progressive rock, signed to Kapitän Platte), Kabasse breathes life into Perner's compositions: Jan Kiesewetter is a virtuoso professional jazz saxophonist (incl. Monika Roscher Bigband), Giuseppe Puzzo a music teacher and jazz bassist (incl. Harrycane Orchestra). Trumpeter Martin Lehmann tours with kraut post-rockers Ippio Payo in Australia, Japan and throughout Europe. Big band horn player Benjamin Häußler studied at Richard-Strauß-Konservatorium (now part of University of Music and Theatre, Munich), while Jonas Perner currently studies jazz drumming in Munich under Prof. Christian Lettner. The rehearsal and development process was guided by producer Maximilian Wörle and supported by concerts for audiences of creative friends at the Albert Matong Atelier für Musik studio space in Augsburg.

Somewhere between jazz, progressive rock and cinematic soundscapes, Kabasse unfolds a world of intricate arrangements, bold sonic textures and heart-felt improvisation. The brainchild of Munich-based musician Sigmund Perner, this sextet blends composed structure with free exploration, layering lush harmonies, unexpected rhythms and a rich palette of wind, mallet and keyboard instruments. What began as decades of musical ideas—gathered quietly, never written down—found its shape through a group of close-knit musicians from Munich and Augsburg, including Perner's own son on drums. Together, they recorded in a live studio session, embracing risk and spontaneity. The result: a deeply personal debut album that feels both mature and raw, contemplative and gripping. Rather than demanding attention, the pieces invite it: *About Sitting on Fences* captures the art of waiting—for ideas to grow, evolve and resonate. Just like the name Kabasse, inspired by the calabash: a vessel, a resonator, a home for sound.

## Bio

MESMERIZING JAZZ-LIKE  
EXPLORATIONS

Sigmund Perner, a musician active in various ensembles for decades, is largely self-taught in jazz piano, composition, and arrangement—aside from a solid foundational education. Over many years of immersing himself in diverse musical styles and influences, taking in Baroque chorales and contemporary classical music, classical traditions and psychedelic

rock, he collected ideas that grew and evolved within him without ever being written down. Until, finally, he knew how he wanted to realize them: in the form of a sextet with a range of wind instruments, somewhere between jazz and progressive rock. His focus while composing and arranging was to craft a perfect blend of compelling song structures and richly nuanced tonal colors.

Perner brought together an ensemble of musicians from Munich and Augsburg, all of different ages, musical backgrounds, and levels of professionalism—people with whom he shares a close personal bond. Perner himself takes his place at the keys (primarily the Fender Rhodes). His son Jonas, a jazz student at the University of Music and Performing Arts Munich since 2022, handles the drums. Giuseppe Puzzo, a music teacher and jazz bassist (e.g. Harrycane Orchestra), plays both electric and double bass. Soprano and tenor saxophones, as well as bass clarinet, are played by professional musician

Jan Kiesewetter (e.g. Monika Roscher Bigband, Kiesewetter's GammaRama, and others). Trumpet and flugelhorn are handled by Martin Lehmann, a transcender of musical borders who has played with the Bavarian Youth Jazz Orchestra and toured Japan, Australia, and Europe with the kraut/post-rock band Ippio Payo. The trombonist is Benjamin Häußler, a trained musician and member of several big bands.

From the very beginning, the project was supported by a close-knit, family-like network of creatives centered around the Albert Matong Atelier studio space in Augsburg, where Perner is also active as a member of Carpet (a psychedelic/progressive rock band signed to Kapitän Platte). The process included rehearsal recordings, small studio concerts, and—most importantly—the involvement of sound engineer and producer Maximilian Wörle. Together, Perner and Wörle planned to record the album as a live session at the Dropout Studios, owned by Perner's friend Michael Strassmair. The goal: to give the pieces as much freedom as possible for spontaneous development, embracing the inherent risk. Later, selective overdubs were added to broaden the palette of sonic possibilities. Perner recorded additional keyboards (Hammond organ, Solina String Ensemble, Clavinet, voice sampler) and mallet instruments (vibraphone, marimba, glockenspiel), while Wörle contributed percussions.

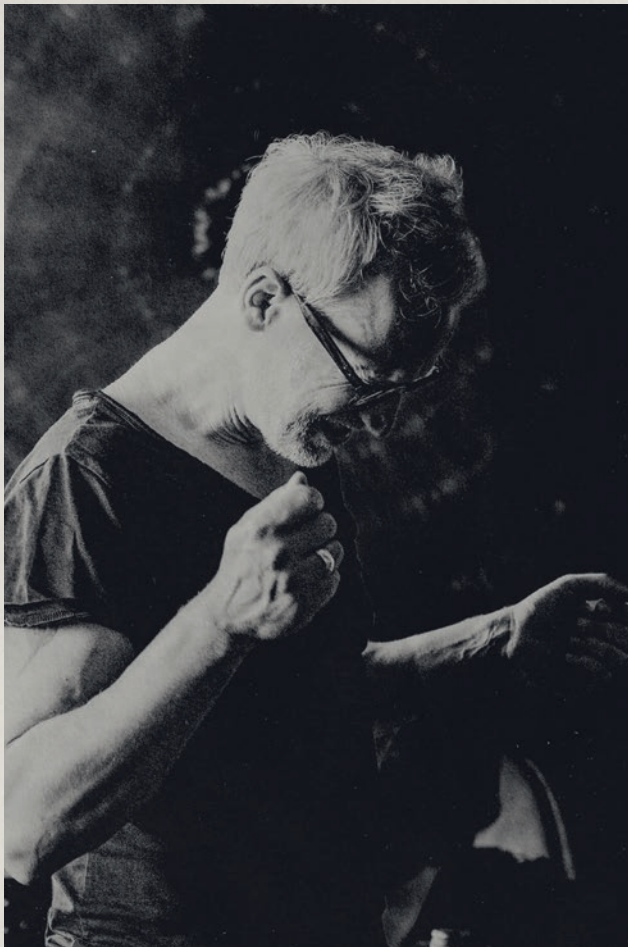


**Bio**

Together they sculpted the final mix in the studio, shaping a sound that is finely balanced yet emotionally immediate. The resulting soundscapes, despite their complexity, never feel convoluted, because each piece tells a story. Lush harmonies meet crisp riffs, spontaneous improvisations blend with composed ensemble passages, delicate lyricism contrasts with concentrated dramatic intensity. It's deeply personal music; mature, introspective, and at once gripping, complex yet accessible, melodic, and hypnotically repetitive.

The name Kabasse suits these ripening processes perfectly. It's derived from the calabash, or bottle gourd—matured, hollowed, and dried to be used in Africa as food vessels or resonators in musical instruments. Likewise, Perner's pieces act as containers and resonating chambers for ideas, memories, and spontaneous feelings that want to become music. For Perner, this transformation happens best when he is doing nothing at all: his mind must be empty so a good idea can take root. As a child, he often sat for hours on the windowsill, simply gazing outside. In many ways, that's still how he composes today.

*About Sitting on Fences*, the album's title, captures this sense of watchful waiting, the willingness to give ideas time to mature, unfold, and eventually take on their musical form. The cover art, designed by his friend, film composer, bandmate, and graphic designer Maximilian Stephan, visually echoes the album's title with remarkable sensitivity.



Liner Notes von  
Ulrich Habersetzer  
(jazz journalist with BR-KLASSIK,  
DLF Kultur etc.)

# SIT. LISTEN. LOOK. THINK.

A windowsill, warmed by the radiator. A good place to sit and gaze into the distance. Nothing to watch from the window, yet sounds align and array in the ears and brain, soundscapes swell, grooves come together, a composition falls into place. That's what can happen with Sigmund Perner.

A thinker, a visionary, he draws his influences from literature, poetry, the crystalline sound of early Pink Floyd albums, the rough-hewn earthiness of Tom Waits. He worships John Coltrane, but also reveres Gil Evans' subtle harmonic structures. While all these influences delicately permeate the album *About Sitting on Fences*, music from the heart by Sigmund Perner and his band Kabasse takes front and centre stage.

The name is inspired by the calabash, or bottle gourd; when dried, they are used as food containers, but also serve as bodies or resonators for a variety of musical instruments. A fitting image for Perner's compositions: likewise containers for ideas that have been left to brew and mature, sometimes for years, before being awakened to vibrant life by this musical collective.

This vivid music is presented on *About Sitting on Fences*. Some pieces have been long in the making, slumbering and evolving in Perner's mind for years or even decades, and now kindled into lambent flame in the hands of his high-calibre ensemble. The keyboard maestro eschews productions that claim universality, set in stone. His recording was planned as a live session, allowing ample scope for spontaneity and interaction. For Sigmund Perner, the moment in which sounds are created is unique, and he strives to invoke that flash of musical truth for his listeners. »Exploiting the ambience to the full in order to create the perfect moment,« be it at a house concert or on a vast festival stage, in a recording studio or in listeners' myriad individual circumstances.

Kabasse boasts a line-up of musicians with a deep personal connection, which audibly underpins the music. The sextet comprises Fender Rhodes, bass, drums, trombone, trumpet, and sax/bass clarinet (with occasional percussion), communicating on an equal footing. Perner has left his compositions generous space to breathe. At some points the music audibly takes a spontaneous swerve down a particular musical path. Other pieces are powerful ensemble showcases with densely interwoven themes.

The meticulously balanced sonic images sweep listeners along on a journey between the comfortingly familiar and the startlingly new. Driving compression and filigree delicacy, breathless tension and relaxed harmony, intricate complexity and captivating simplicity – on *About Sitting on Fences*, these contrasts develop in an utterly organic and natural way. No need to choose a side of this metaphorical fence. Simply stay sitting and let your gaze roam to the soundtrack of this music, listen, dream, immerse yourself in the sounds. Wherever you end up, it will be the right side of the fence.